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Capitol
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NEWS



**LES PAUL
& MARY FORD**



TAKE A NOTE: The excellent harmony is demonstrated by Janis Paige who has moved her many talents from motion pictures to stage and television. A clever comedienne as well as an appealing vocalist Janis is the perfect gal to light up those tattle tale gray television tubes. She returns to Hollywood via *Ciro's* this month.

Edited By
BUD FREEMAN

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Capitol news

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Dave Dexter's

surface noise



And Whatever Happened To Jazz?

Wanted: Something new in the jazz line.

Except for a pitifully abortive attempt in the mid-forties to conceive something really different—bebop, they called it—hot music is slowly becoming extinct. Fewer than half-dozen talented artists have strolled up the pike. No new bands have blazed a trail as did dozens in the '30s.

The most notable jazz groups which are managing to fare fairly well today are those led by the irrepressible Muggsy Spanier, Red Norvo, Louis Armstrong, Duke Ellington, Count Basie, Red Nichols, Ben Goodman, Jim Dorsey, Stan Kenton, Pete Dinklage, Sharkey Bonano and Wild Bill Davison. Only Kenton, of this entire batch, was not regarded as an old-time leader ten years ago.

Singers? It's much the same story. Fitzgerald, Holliday, Louie, Teagarden and down the line. Old-timers like Vaughan? A flash in the pan, and a tinny, shallow pop at that. Even the rugged shouters, the blues bawlers, the vets. None of today's youngsters can stand on the same stage with Turner, T-Bone, Rushing, Broonzy and Julie. Yet they were merely the best back in the days when Artie Shaw had been married but once!

Musicians and singers of the '51 period charge the night club men, the theater managers and the record company producers with "favoring" the older performers with contracts. But that's as valid as a phony fivespot; niterie theaters and disc firms have all given them a chance and they flopped like a dying halibut. Capitol, if we must go down to specific cases, pulled the faux pas of the decade a few seasons back by recording, pressing, distributing and publicizing—at a cost of many, many thousands of fine green dollars—a select group of the topnotch new jazzmen, the same gents who won the *Metronome* and *Down Beat* polls. Capitol still is trying to get even.

But put out a quaint, old-fashioned Dixieland record by Pee-Wee Hunt, who was a name trombonist and singer with Casa Loma 'way back in 1931—20 long years ago—and watch the pendulum swing to black ink.

What's with jazz today? What happens when the Louie and Dukes and Spaniers and Dailys check out? Where are the hustling, inspired youngsters who might move up to replace them? You give us Tristano, DeFranco, Konitz and that crowd? And we'll give them back, less handling charges.

Jazz has needed a transfusion for much too long. Do readers have suggestions? We'll give this column and 500,000 circulation in the June issue to the best letter on the subject of the plight of hot music—letters must be mailed no later than April 30. A check for \$25 also will go to the winning writer for publication rights.

Hurry along, now. An eager mortician is gleefully waiting for a critically ill patient to expire. To us, it's that serious.

—Dave Dexter, Jr.

CAPITOL NEWS

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'Curtain' Gets Real Cool Treatment

Iron Veil Will Rattle To Jive

Requests from South America, and Europe, including many from Iron Curtain Countries, calling for jazz has induced the music department of the Voice of America to sign Leonard Feather, disc jockey and jazz critic, for a transcribed show. Music will be taped directly at live sessions as well as being taken from records.

The first thirteen weeks are already on tape and will be short waved over the Voice of America station here. Transcriptions will also be made and sent to foreign stations.

What is regarded by musicians as "advanced" forms of modern jazz has a large following in Europe, particularly in Sweden, France and Denmark. There is also a sizeable audience for modern jazz among German youth.

The Russians dislike jazz, and that's official. A record of "St. Louis Blues" made in the Soviet Union is in the possession of a "Downbeat" critic who says of it, "the musicians did express their own ideas, because no arranger on earth could have written the sounds that come out of that record, and perhaps by now every participant has been liquidated . . ."

Jones For "Casey"

Casey Jones arrives in May. Boy or girl the second child of Spike and Helen Jones will be tagged "Casey." Spike will wind up his personal appearance tour in the midwest late in April to make tracks to California for the event.

Starr In and Out

Kay Starr hopped into Hollywood to do a picture, etch a few records then, after eight days, planned back east to pick up her personal appearance tour.



Peggy Lee sings it sweetly. That rustic gentleman with the specs balanced on his schnoz is Tony Martin. He listens peacefully while Peg chirps the sentimental melody, "Yeah, Yeah, Yeah."

Tip Your Hat To The Longhairs

A great and softly spoken story in American Music is the rise of the Symphony Orchestra. In 1900 there were seven major symphony orchestras, 20 in 1920 and today, as Deems Taylor points out "there are at least 25 orchestras of the first rank, orchestras that are the peer of anything that Europe has produced." In all there are nearly 150 American symphony orchestras.

The lesser known symphonies may, in some cases, lack the perfection of the great tradition set by the established orchestras, but the imagination, the earnestness, the great effort and accomplishment of such symphonies as those of Austin, Texas; Waukesha, Wisconsin and Fort Wayne, Indiana, and many others display the kind of energy, discipline and artistry which build a great community.

Fort Wayne Solves a Problem

To make a symphony self supporting is no easy task. Igor Buketoff solved it in Fort Wayne by interesting industry in music and musicians in industry. Each man in the Fort Wayne symphony has a job in the city. One musician is a piano tuner, another a cabinet maker and another a buyer with a department store. The requisites for the jobs were learned after the musicians came to Fort Wayne.

Even Small Towns Do It

Nearly half of the musicians in the Waukesha Orchestra are amateurs. Milton Weber, the brilliant, young, Austrian-born conductor, convinced the musician's union of the worthiness of the project and professionals are allowed to play alongside amateurs. Under the direction of Mr. Weber, *Holiday Magazine* reports the Waukesha Symphony plays difficult, exciting music and plays it very well.

Symphonic Showmanship

The Austin Symphony under Ezra Rachlin displayed as much brilliant showmanship as well as brilliant musicianship. Mr. Rachlin played his Symphony at Austin's largest Drive-In Theatre. The concert was a booming success. More than half the audience were attending their first concert, and they enjoyed it.



Gene Krupa, Buddy Rich, Hal Derwin, Eddie Heywood, and Jerry Wald are all back on the stands

with their own bands. Prophets in the music world are predicting a trend. . . . With the motion picture, "Valentino," getting a healthy reception at the box office, song writers on the "beach" at Sunset and Vine are whistling Latin tempos while America breathlessly awaits, "Tennessee Tango." . . . Cole Porter and Paramount talking a deal for words and music to the projected Bing Crosby-Judy Garland picture, "Famous." . . . Doris Day and Marty Melcher have set the date. They'll wed in April. Honey-moon plans will take them to New Orleans and Florida.

Not that she needs it, but Dinah Shore will get the grade A, number one ballyhoo treatment from the picture studios. Dinah's costarring in "Aaron Slick from Pumpkin' Crick," first of a series of musicals that will build Dinah into a movie musical comedy queen. . . . 20th-Century is grooming the voice and time step of Corinne Calvert for the musicpic derby. . . . June Christy guesting on weekly TV show from Hollywood's Palladium while Stan Kenton played the hall. . . .

Johnny Mercer on the Paramount lot writing words and music for the Bob Hope-Hedy Lamarr picture, "My Favorite Spy." . . . The Kings Men are doing the vocals for a series of cartoon short subjects at Universal.

Walter Winchell compiled a list of song hits whose composers never turned the trick again. Listed were such standards as, "Sweet Adeline," "April Showers," "Girl of My Dreams," "If I Had My Way," and "Melancholy Baby."

Ken Curtis and Barbara Ford, daughter of screen director John Ford, will marry. . . . Frank Sinatra has signed with Universal International to do a romantic drama titled "Meet Danny Wilson." . . . Gordon MacRae reports on a psychiatrist who guarantees a cure in two years. It's a "mania-back guarantee."

"The greatest men in the music business today are Guy Lombardo and Sammy Kaye and Wayne King," sez Ralph Flanagan.



INA RAY HUTTON

Femme Leader Grab TV Stand

If West Coast Television is an index the music world faces a probable invasion of girl bands. Ina Ray Hutton and her orchestra, featuring some picturesquely baton wielding by the close-clad Miss Hutton, was the first to hit with Western televisioners.

Challenging the Hutton crew is Ada Leonard and her all girl orchestra. An instant hit with critics and audiences, Miss Leonard conducts a talent show-cum-singing, dancing and conducting.

Both Ina Ray Hutton and Ada Leonard were established names among orchestra leaders before TV, and both have led male as well as girl bands. The visual leadership of the ladies suggests the possibility of increasing number of gal batoneers.

Lorraine Cugat, Xavier Cugat's currently separated spouse, has announced her intention of organizing a musical combo. Lorraine has had no previous experience leading bands.



No More Rhubarb For Les

Outside a small house in Waukesha, Wisconsin a day laborer sat during his lunch hour playing an old

harmonica. A nine-year-old boy with watery blue eyes and a runny nose watched him through a second story window. The lad studied the musical worker for a few minutes, put on his orange sock cap and his mackinaw and went outside.

Close to the laborer the boy stopped, stared and continued to stare. "Watcha wanna hear, kid, huh?" The boy stared. "Wanna hear, 'Yes, We Got No Bananas?' That's a good one, huh?" The boy stared. "What'sa matter, kid, you don't feel good, huh? You sick, huh? What'sa matter kid, you stupid?" The boy stared. "Hey, kid, beat it! G'wan. You makin' me nervous." The boy just stared. "Hey, kid, wha' d'ya want, huh? Doughnut? Here's half a sandwich. Take it! Here! Awright, don't take it." The boy was staring unmistakably at the harmonica.

Prize for Lester

In another twenty minutes, Les Paul had promoted his first musical instrument, the day laborer's harmonica. Les devoted his spare time to practicing. Within the year he felt he was ready to make his debut in a harmonica contest before the local Parent Teacher's Association. To put the clincher on the winner's spot, Les figured he had to incorporate a new sound in his renditions. He found that by dipping the instrument in a pail of water for a few hours and removing it just before playing he could accomplish some masterful effects. Les Paul and his bubbling rhythm sailed home with first place honors.

Playing harmonica in and around Waukesha, Les was usually accompanied by another musician who did chords for the background. As a youngster Les was a trifle suspicious of accompanists, particularly as they were often contestants competing with Master Paul himself. To eliminate



MARY AND LES

the possibility of tempting his fellow contestants, Les learned to play harmonica no hands and accompany himself on the guitar.

Using the name Rhubarb Red, Les played radio stations in Racine, Milwaukee and Chicago.

Deciding he wanted to play with Paul Whiteman, Les gave up his work in the Windy City and went to New York. For all his patience and insistence, Les could not get to see Whiteman. On one of his many journeys to the CBS offices to see Pops, Les and his group ran into a handsome young man waiting for an elevator. "Elevator's in the basement," Les said to him.

"Yes," the gentleman replied."

"You Fred Waring?"

"Yes, I am."

"Me and the boys'd like to play for you. I'm Rhubarb Red."

"Here?"

"Elevator's still in the basement. You goin' anyplace?"

Rhubarb Red and the boys played for Waring, and by the time the elevator got out of the basement, Les Paul was set. Les stayed with the Pennsylvanians for five years.

Much in the manner which he decided to play with Whiteman, Les decided he would play for Bing Crosby. On his way to California Les met the Old Maestro, the late Ben Bernie with whom he remained until Bernie's death.

By that time Les Paul was an established name in show business. He came to California, backed Crosby on many records, toured with Meredith Willson and started to cut his own records.

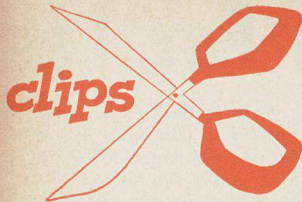
Enter Mary Ford

Les had an idea for a series of Western numbers that called for a girl singer. He phoned Eddie Dean who suggested a girl named Mary Ford. Mary had done some work for Gene Autry, and Eddie vouched for her talent. At the time Mary was studying guitar. She was working with the phonograph records of an outstanding guitarist named Les Paul. When her phone rang and a man announced he was Les Paul and was interested in hiring her she replied that there wasn't anyone named Mary Ford. She said she was really Duke Ellington in disguise. Les had a little difficulty assuring her it wasn't a gag. She agreed to come see him. When she arrived at his place Les was dressed in one of his pre-shrunk flannel pup tents. He had to play to convince her he was Les Paul. Even then Mary wasn't completely sold. For a month she kept looking at him as if he were some character who had stolen Les Paul's talent and hidden his body.

Les finally did convince her. He must have. She married the guy.

Quiet Please

Les was badly bashed up in an automobile accident two years ago. He's supposed to be taking it easy. Mary's trying to talk him into a quiet peaceful mode of existence. Not having too much success, Mary says she's in the market for a vitamin pill that will produce a nice logey, tired, lazy feeling in Les.



How Much money does Stan Kenton have in the bank? Is he a genius? Horace Heidt is my idea of a genius. He owns apartment buildings.

Ralph Flanagan in "Downbeat."

The best instrument is one that everybody can play: the human voice. No musical gadget equals it in range of mood and emotion. When we want to bestow the highest praise upon a master instrumentalist, we say, "His tone reminds you of a human voice." People have violin voices, viola voices, bass and clarinet voices. Caruso's voice was finer than the finest Stradivari Cello. The invisible piccolo which Lily Pons carries in her throat is not for sale, but it's there just the same.

Joseph Wechsberg in "Holiday."

Edward Arnold attended a White House reception during his recent tour with "Apple of His Eye." President Truman asked him how it was going and Eddie reported fine except for a couple of nasty notices by two critics. Mr. Truman replied, "Would you like me to write them a letter, or do you want to borrow some of my stationery?"

Mike Connolly in "Daily Variety."

Take concert artists: I've directed a lot of 'em—Horowitz, Rubenstein, Marian Anderson—and I didn't run into a—temperamental tantrum. That's because they aren't afraid.

Irving Reis in an interview with Virginia MacPherson.



LIFE CAN BE IMPOSSIBLE

Bound to the ironing board by chains of tears Stan "Marshal Freburg suffers happily over the weekly wash as Stan "John" Freburg faces bravely a few minor irritations in the life of a soap opera character. Left to right background: 1. Evicted from the family home. 2. After preparing three years to perform the great operatic patient fails to show up. 3. Having absconded with the orphanage, ice cream fund he cannot look his son in the eye. 4. The legs of a very sick character who will be heard from tomorrow.

America is a wonderful country. Where else could a meatball like Bing Crosby get so much gravy?

Bob Hope in "The Life Ahead."

To cure a cold, "take the juice from a quart of whiskey."

Danny Thomas.

A composer doesn't have to be able to carry a tune as long as he can lift one.

Richard Haydn

Many a guy who starts out pleasure-bent ends up broke (Winthrop Aldrich).

Irving Hoffman in "Hollywood Reporter"

Stan Gives Nostalgia Hotfoot



STAN KENTON, as always, ready to listen. In addition to his current dance band tour and preparing for a concert series in the fall, Stan has been lecturing on jazz in midwestern and western universities. In the interview on the right, Stan discusses the longing for "the good old days" by some of his contemporaries. Stan believes the end of the nostalgia cycle is at hand. What's for tomorrow? Stan says he doesn't know, but he's one guy who's looking forward to it.

Garner Group Expresses West

Erroll Garner will open a three week date at the Oasis in Los Angeles on Friday, April 6th. Accompanied by bassist John Simmons and drummer Shadow Wilson, this will mark Garner's first L. A. appearance since last July.

From Los Angeles, Garner will go to the Blackhawk in San Francisco for four weeks; the Ozarks Room in Portland, Oregon, for two weeks, and to Seattle for two more weeks.

In the opinion of Stan Kenton, musical tastes of the moment reflect the desire of the general public to back out of this world. "People are trying to retreat to the past. The popularity of revived tunes, Dixieland, the Charleston, Circus and Merry-Go-Round music are perfect examples."

"Certainly," Stan says, "it's a rough world, but it's a better world to live in today than it was yesterday, and it will be better tomorrow than it was today. People were weeping about the 'good old days' in Homer's time. The wailing does no good, and it's generally not true anyway."

No Point of Return

Stan doesn't believe there's any turning back. As far as jazz is concerned he feels that in the late 1930's jazz music had progressed to a point where it fitted very neatly with the dance music of the time. Since then, the most progressive concepts in jazz have outstripped dance music much in the manner that symphonic music has departed from folk dances.

With social dancing tremendously popular Stan believes there will continue to be plenty of dance music played but that it will evolve into a limited form within the confines of each particular dance.

Meanwhile jazz will continue to grow and change until it becomes the basic "serious" music of our civilization, Stan thinks.

No Handy Pocket Guide

Just back from a tour of the country, Stan finds there is still plenty of resistance to anything new or different. Too many people in show business are trying to find a "formula" that will guarantee success. As a consequence no one gets very far from the tried and trite. Stan says he will buy formula thinking the day he sees imagination or talent written down exactly in mathematical symbols.

Palladium Cries For Burke's Band

Hollywood Palladium, Southern California's prize dance hall, is urging Sonny Burke to organize a band for a four week engagement. Dance hall has had difficulty in keeping name attractions on the stand. Shortage of name attractions available in California the year round has prompted Palladium management to encourage outstanding arrangers and conductors to take over play dates. Palladium was instrumental in selling dance band idea to famous talents within the music business such as Frank DeVol and Jerry Gray.

Gray's band returns to Palladium for its second engagement following Stan Kenton who terminates April 3. Palladium would like to have Sonny Burke on tap to grab the baton from Gray.

Krupa's Quorum One Nighting

Featuring the small economy size group (12), Gene Krupa and his new band hit the road for a series of one nighters. To the drummer's dozen Gene has added vocalists Dodie O'Neil and Joe Tucker.

Daily Oiled

The largest oil painting since the famous portrait of "Harvey" now hangs in Hollywood Boulevard's Royal Room. The subject is Dixieland trumpeter, Pete Daily. The work of art was created by Harry Hermalin.

Customers of the Royal Room were quoted to a man as saying "a remarkable likeness." And they were polled on their way into the bar.

the life story of

JOE "FINGERS" CARR

The soul stirring epic of
a man too big to be beat, too
beat to be big. What drove
this quiet lad out of a Klondike
Suburb to become the greatest
"Depot" piano player of his era?

CAST

Joe "Fingers" Carr . . . Mr. Lou Busch
Bad Companion
from Brooklyn . . . Joe "Case" Ondree
Bad Companion
from Texas . . . "Riverboat" Burrell
Music Teacher . . . Octavius Burrell
Good Woman . . . Margaret Whiting
Mrs. Joe
"Fingers" Carr . . . Mrs. Lou Busch
(Joe "Fingers" Carr
as a child Deb Busch)



1 FINGERS AS A BABY — At the tender age of 9 weeks Fingers leaned toward the piano.



2 FINGERS LOVED TO PRACTICE — Only the fact that his teacher (pictured above) grew tired kept him from spending more hours at the keyboard.



3 FINGERS LEAVES HOME — Feeling his musical taste confined by parents who played the kazoo, Fingers left home.



4 BAD COMPANIONS — An innocent in a hard world, Fingers fell in with a bad crowd. There was only one direction to go. Down!



5 DESCENT TO THE GUTTER — Down Fingers went to the depths of despair until finally he found the gutter. There was only one direction to go. Up!



6 THE LOVE OF A GOOD WOMAN — Brought home by a kindly streetcleaner, Fingers thrived under the loving care of the street-cleaner's ward, a good woman.



7 FINGERS BACKSLIDES — While his gal was away Fingers found his uglier impulses difficult to control.



8 JOINED IN WEDLOCK — Fingers felt secure enough to take odd jobs as a relief piano player and so began his steady climb to success.

THE END

Thus the immortal principles of "Depot" Piano were founded.

POPULAR

Les Paul	HOW HIGH THE MOON WALKIN' AND WHISTLIN' BLUES	1451	Red Ingle and Stuyvesant Skonch	CHEW TOBACCO RAG LET ME IN
Nat "King" Cole	TOO YOUNG and THAT'S MY GIRL	1449	The Ewing Sisters	FIDDLE FADDLE YOU'VE BEEN SO GOOD TO ME, DAD
Peggy Lee	THE CANNONBALL EXPRESS THAT OL' DEVIL (WON'T GET ME)	1450	Margaret Whiting	YOU ARE THE ONE SING YOU SINNERS
Ray Anthony	MY PRAYER and ELEANOR	1438	Les Baxter	SPARROW IN THE TREETOP TONIGHT WE'LL GO DANCING
Mel Blanc	K-K-K KATY and FLYING SAUCERS	1441	Pee Wee Hunt	SUGAR BLUES CAROLINA IN THE MORNING
Jan Garber Paul Nero	THE HOT CANARY THAT'S HOW OUR LOVE WILL GROW	1430	Mickey Katz	GEHAKTE MAMBO and CHINY TOWN
Peggy Lee	YEAH YEAH YEAH ROCK ME TO SLEEP	1428	Mary Mayo	IT ONLY TAKES A MINUTE MY LOVE AN' MY MULE
Nellie Lutcher	PA'S NOT HOME—MA'S UPSTAIRS I REALLY COULDN'T LOVE YOU	1420	Johnny Parker	MY LOVE SERENADE and GO TELL TROUBLES TO SOMEBODY ELSE
The Dinning Sisters	SHENANDOAH WALTZ THE KISSING SONG	1429	Julia Lee	UGLY PAPA I KNOW IT'S WRONG (The Diet Song)

WESTERN & COUNTRY

Bucky Tibbs	SHENANDOAH WALTZ JUST LIKE TWO DROPS OF WATER	1425	Gene O'Quin	HEADS YOU WIN (TAILS I LOSE) YOU PLAYED AROUND WITH MY HEART
Hank Thompson	WHERE IS YOUR HEART TONIGHT	1444	Ole Rasmussen	COUNTRY WEDDIN' DAY YOU WERE MY DREAM LAST NIGHT
Ramblin' Jimmie Dolan	WINE, WOMEN AND PINK ELEPHANTS I ALWAYS PLAY A LOSIN' HAND	1423	Ann Jones	I START EACH DAY BY LOVING YOU LET THE LOVE BUG BITE
Eddie Dean	PLEASE DON'T CRY and I'LL BE BACK	1424	Uncle Julius	HOW 'YA GONNA KEEP 'EM DOWN ON THE FARM WE LEFT OUR WIVES AT HOME
Tex Ritter	IF I COULD STEAL YOU FROM SOMEBODY ELSE THERE'S NO ONE TO CRY OVER ME	1453	Aubrey Gass	DEAR JOHN and K. C. BOOGIE
Tex Williams	SMOKE! SMOKE! SMOKE! THAT'S WHAT I LIKE ABOUT THE WEST	1437	Arthur Smith	BEAUTIFUL BROWN EYES TRAIN WHISTLE BLUES
Carl Butler	SHAKE, RATTLE AND ROLL NO GUARANTEE ON MY HEART	1454	Jess Willard	ONE WAY STREET SOMEDAY YOU'LL REMEMBER
Eddie Kirk	HONEY COSTS MONEY SOWING TEARDROPS	1445	Lonzo and Oscar	PRETTY LITTLE INDIAN MAID TICKLE THE TOM CAT'S TAIL
Oklahoma Sweethearts	LITTLE MISS MISCHIEF SOMEWHERE IN OLD WYOMING	1455	Larry Cassidy	DO NOT DISTURB THE NEW OKLAHOMA BOUND
			Leon Chappel	TELL ME MAMA SLOW DOWN SWEET MAMA

POLKA

Mike Novak	THE ALARM CLOCK POLKA RED HAT POLKA	1443	Randy Blake	BEAUTIFUL ISLE OF SOMEWHERE PASS ME NOT, O GENTLE SAVIOUR
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SPIRITUAL



For the general excellence of his recordings, Tex Williams (left) accepts a trophy and congratulations from Governor Browning of Tennessee. Pee Wee King (right) really has something to smile about. He's listed as one of the authors of "Tennessee Waltz."

Wakely Hits Trail To 'Last Frontier'

By
Tulse Hammond

Jimmy Wakely moves into the plush "Last Frontier" Hotel in Las Vegas where he will headline the show for two weeks beginning the 6th of April. While Wakely's popularity in the Western field continues to grow, his success in the "pop" field has been mushrooming. Jimmy's much in demand by all types of audiences. The last week in April he flies to New York to do a guest spot on Milton Berle's TV program, then returns to the big city again during May to appear with James Melton on his TV show.

Tex Ritter flew in from Nashville to play the role of the leader of a hillbilly band in the new Monogram picture, "Casa Manana." Six hours after arriving, Tex was stricken with the flu. Spade Cooley filled in for Tex.

According to the theatrical trade paper, "Variety," Red Ingle

and his Frantic Four were tremendously popular with audiences when they opened at the Prince of Wales Theatre in London. The staid British were particularly enthusiastic about "Cigarettes and Whiskey." Western and hillbilly music continue to prove popular with English audiences. "Tennessee Waltz" is number one and "My Heart Cries For You" number three among the most popular songs in England.

Is Bill Lister the tallest singing cowboy? Bill stands 6'7" in his stocking feet. Boots and all Bill has just signed up with Little Jimmie Dicken's Band. The Ernest Tubbs record shop in Nashville features western and hillbilly acts as guests on Saturday night. Ernest is pryin' folks away from their TV sets. . . . Clifflie Stone, Tennessee Ernie and Eddie Dean hopping to Chicago to attend the convention of the Coin Machine Operators, the folks who build, lease and run the juke boxes. . .

The Jud Conlon Rhythmaires are working with Phil Regan on the Pepsi-Cola radio show which is broadcast from a different Army camp each week. . . . Eddie Peabody's making a musical short at Universal. . . .

Tennessee Ernie hits the Oregon Trail in April. On April 8 he opens in Eureka, California at the auditorium then heads for the Rogue Valley Ballroom in Medford, Oregon. On April 11 he plays the Community Center in Coquille and the Cottonwoods Ballroom in Albany on 12 April. Friday, April 13 is a lucky day for Ernie. He'll be at Fernridge Park in Eugene, Oregon, and on April 14 he takes his "Shotgun Boogie" to the Armory in Klamath Falls.

Friends of Pat Buttram will be happy to know that he is back at work playing the comedy lead in Gene Autrey's new picture, "Silver Canyon." This is Pat's first part since he was nearly killed by an explosion last fall while working in a TV film for Gene.



Vic Damone and his draft board have set the date for early May. Vic's been trying to jam a whole career into the past six months with pictures, theatre dates, night club engagements, records, radio and TV. He'd like to do "Skirts Ahoy" at Metro, but he needs his Brooklyn draft board's okay. . . . Greatest invasion of England since the Eighth Air Force parked in Piccadilly will take place this spring and summer with every top American performer preparing to go to London. Judy Garland will play a stand at the Palladium. Buddy Pepper, long Margaret Whiting's accompanist, will ride the 88's for Judy. Danny Kaye returns to England for an eight week engagement at the Palladium. (Danny will play only one other date in England, a benefit for the family of English comedian Sid Fields). Bob Hope goes into the Prince of Wales Theatre for two weeks. Bob's entire share of the gross will be given to a London orphanage.



Don Bell was voted "favorite disc jockey" by students at Iowa State College, Ames, Iowa as well as being polled the most popular radio entertainer in a state wide poll conducted by the Des Moines Register and Tribune. Don beams on KRNT mornings and afternoons. A very accomplished guy, Don is the father of six children, handy in anybody's Hooper. Though he comes from show folks, Don's early working days were spent on newspapers. He was a reporter on the Chicago American, the New Orleans Item and city editor of the old Cedar Falls (Iowa) Daily News. Among other things, Don has led an orchestra, worked on a tramp steamer and managed a radio station.



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Mario Lanza has been playing to S. R. O. crowds on his West Coast concert tour. Monica Lewis will be teamed with Lanza in his next musical, "Be My Love." . . . After winding his personal appearance at New York's Roxy, Tony Martin will stick around the big town for press appearances with his latest picture, "Two Tickets to Broadway." . . . Phil Regan's Irish ballads big boff with the boys in the service. Phil's Pepsi-Cola radio show emanates from a different Army camp each week. . . . When CBS singer Jack Owens was bedded by virus, network officials allowed his 16-year-old daughter Mary Ann, to take over show for the first day. She did so well, Pop stayed in bed four days.



Talk about a "Fine Frame." Nellie Lutchter singing band of all time. Look at it down confidential at a popular spot. Nellie's about to return Europe where she was such a big hit last year.

Pee Wee Recupe

Doctors at Franklin Hospital, San Francisco stated at this time that the great jazz clarinetist, Pee Wee Russell's condition, so improved that he is expected to recover completely. It will be some time before Pee Wee is in action, but with continued care he will play again.

Peggy Lee warbling for President Barkley, and for French premiere, Paul Reynaud at the World Brotherhood dinner. Frances Langford will turn up TV in a series tagged, "GI Gals." . . . Ethel Waters' autobiography "His Eye on the Sparrow," is a tome well worth reading. . . . Closing gag on Bing Crosby operation: Walter O'Keefe's doctors had to remove a coin from his wallet.



memorable artists who made music history

Johnny Hodges, Sonny Greer and Lawrence Brown quit the Duke a few weeks back. But loyal, knowing Ellingtonia supporters are not alarmed. To them it's old stuff.

New Blood Just As Good

Duke Ellington, for 30 years the best of the dance band arrangers, conductors and pianists, has watched his greatest stars come and go through the decades. Yet his incomparable skill in finding brilliant replacements has kept his music a long hop and a skip in front of the pack.

Most Ellington fans regard Duke's 1940 group as the finest addition of all Ellington ensembles;

Some say it was the greatest band of all time. Look at it down there, spread across the page, with only Cootie Williams and his hot horn missing. Up high, cushioned by chimes and percussion, is Sonny Greer, a grandfather and an original member of Duke's 1924 Washington, D. C. orchestra. Then, left to right below Greer, follow Juan Tizol, Lawrence Brown, Johnny Hodges, Barney Bigard, Benny Webster, Otto Hardwick, Harry Carney and Wallace Jones. Down front, again from left across, are Tricky Sam

'way back when...

Nanton of growl trombone fame; Fred Guy, the guitarist, also an original from Washington; Duke himself, Jimmy Blanton and sly Rex Stewart.

Started in Nation's Capital

This was the all-time all-time outfit of less than 11 years ago. And now only Harry Carney and

Records? Sure, Ellington has made hundreds, on dozens of labels. The '40 aggregation pictured below started the year on Feb. 14 with remakes of "Mood Indigo," "Solitude," "Stormy Weather" and "Sophisticated Lady" on Columbia with Ivie Anderson—bless her—as vocalist.

Then Came Best Wax Series

Then, in this order, the 1940 group turned out "My Greatest Mistake," "Harlem Airshaft," "Sepia Panorama," "Warm Valley," "Flaming Sword," "All Too Soon," "Jack the Bear," "Conga Brava," "Concerto For Cootie," "Cotton Tail," "Never No Lament," "Dusk" and "Blue Goose" in succession for Victor, all within a three-month period. Cootie then up and left the band, and it was never quite the same again. Ivie, Bigard, Webster, Stewart followed. Young Blanton and Tricky Sam died.

But Ellington kept moving, kept trying. And even now, with a host of unknowns on the stand, Duke appears unperturbed. A fine meal, a new suit, a long ride on the train—these are the things he loves. Duke's genius will take care of the music.

—Dave Dexter, Jr.

Duke Ellington's Orchestra

his baritone sax remain with Ellington in April of 1951!

Duke had it hard, at first. His hungry crew of Washingtonians enjoyed little success in D. C. or in New York for several seasons. But when the world in 1927 discovered Edward Kennedy Ellington's genius at the bawdy old Kentucky Club in Manhattan, it became an eventful year in America's history. For Duke has spread the finest in jazz to every corner of the earth, and helped inspire and shape popular music for three decades as has no other contemporary musician.



Pix Call Plenty Musicians But No Technicolor

Top recording artists and musicians are getting the rush from Hollywood. Success of budget musicals featuring recording stars such as Frankie Laine's "Sunny Side of the Street" for Columbia has inspired studio execs to green light pix featuring solo artists who do not generally fit the romantic technicolor pattern of the plush musical.

Hal Stanley, Kay Starr's manager, is in production with an untitled feature which lists Kay, Nat King Cole, Margaret Whiting, Tennessee Ernie, Joe "Fingers" Carr and Nellie Luther.

Columbia will try to repeat its "Sunny Side" success with Frankie Laine in "That's My Desire." Production will feature Toni Arden, Les Baxter and Jerry Gray bands.

Lippert Productions has an entry in the musical field with a story about the WAC Corps. Comedy which will feature musical acts is titled, "GI Jane."

Both Republic and Monogram have budget musicals in the hopper and while not in either the "cheap" or the lush musical class Metro's upcoming "The Strip" will display the talents of recording artists Kay Brown, Monica Lewis, The Four Freshmen, Louis Armstrong, and Earl "Father" Hines.

Warblers Return

Peggy Lee, Helen O'Connell and Margaret Whiting wing their way westward after theatre, night club and TV engagements in the East. All three are planning to grab short vacations.

Help Wanted

Good pay, short hours, meet interesting people! Mercer Ellington has an opening for a good bop harpist. Bring own harp.



ROYAL ROOM . . . Pete Daily

SARDI'S . . . Nappy Lamare

BEVERLY CAVERN . . . Kid Ory

HANGOVER . . . Jess Stacy

BILTMORE BOWL . . . Desi Arnaz

COCOANUT GROVE . . . Burl Ives

PALLADIUM . . . Jerry Gray

ENCORE . . . Mel Henke

SADDLE AND SIRLOIN . . . Matt Dennis

COLONIAL BALLROOM . . . Arthur Van

S. F. Concert For Gordon MacRae Opens New Field

Gordon MacRae moves into still another field of show business when he appears in concert with the San Francisco Symphony at the Tambola pop festival in the Bay City on April 6.

Just finished at Warner Bros. in the technicolor musical "On Moonlight Bay," in which he is co-starred with Doris Day, Gordon continues his popular weekly "Railroad Hour" broadcasts.

With Lucille Norman, Gordon features standout melodies from operettas on the NBC show. His records have been tailored to pop tunes of the day, including westerns and novelties.

So Fair It's Unfair



If all melodies were like this pretty girl, current music would be a century ahead of itself. The young lady is Ann Blyth. Hollywood receives more requests from GI's for head shots of Ann than for pictures of any two bathing suited beauties. Ann is appearing in Metro-Goldwyn Mayer's "The Great Caruso." She sings, "It's the Loveliest Night of the Year" in the film.

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Sent, But He Won't Go



Joining the session Bill Demarest (left) bops the mystery chord which brings Lloyd Pratt out from behind the bass. Jack Teagarden hides behind the trombone while Mickey Rooney prepares to kill it if he can find it. Louis Armstrong is about to break up, but Barney Bigard holds the clarinet tensely, and Earl "Father" Hines waits, just in case the brothers need a little fine piano. All appear in MGM's "The Strip."